

**Pantelis N. Vassilakis, Ph.D.****Los Angeles, CA 90245**[pantelis@acousticlab.org](mailto:pantelis@acousticlab.org) - (773) 750-4874 - (323) 207-9090<http://acousticlab.org> - <https://www.linkedin.com/in/pantelisvassilakis>**EXPERIENCE****Los Angeles Philharmonic – Hollywood Bowl – Meridian Consultants LLC** **2018-Present***Acoustical Consultant & Spokesperson; Community Education Specialist*

- Evaluate and help mitigate community noise due to Hollywood Bowl events, while improving the audiences' sonic experience
- Co-lead communications and negotiations on acoustics and noise control issues with venue officials and the broader community

**KAABOO Del Mar, LLC - The KAABOO Music Experience, Del Mar, CA** **2016-Present***Acoustical Consultant & Spokesperson; Community Education Specialist*<http://www.kaaboodelmar.com>

- Lead the festival's communications and negotiations on acoustics and noise control issues with city/venue officials, artist management teams, and the broader community
- Direct noise measurement and noise ordinance compliance assessment and reporting
- Supervise system design, audience engagement, and community noise mitigation planning and implementation

Instrumental in securing a multi-year contract between KAABOO and the performance venue, following the success of the 2016 noise mitigation, measurement, and reporting project.

**Columbia College, Chicago, IL** **2009-2016***Department Chair; Associate Professor – Audio Arts & Acoustics*

- Led, supported the development and recognition, and oversaw evaluation of >50 full- and part-time faculty and staff - developed and maintained all job descriptions
- Improved student retention, persistence, graduation, and placement rates via advising, curriculum development, online engagement, and instructional design initiatives
- Directed and assessed technology-intensive degree programs, serving ~600 students
- Developed and taught courses across programs and produced multiple high-profile events, directly incorporating them to the curriculum (see *Professional & Creative Projects*)
- Spearheaded collaborations with a broad range of subject matter experts from multiple academic departments to launch the College's first interdisciplinary science degree programs and enhance several B.A. degree programs with customized business minors
- Led Mission and Strategic Plan drafting and implementation
- Streamlined management of the department's human, fiscal, and material resources

**DePaul University, Chicago, IL** **2003-2009***Instructional Designer; Music Technology Specialist; Lecturer*

- Led content development, design, implementation, and online delivery of DePaul's faculty training program for teaching in face-to-face, online, and hybrid environments
- Developed the institution's copyright policy and digitization standards for disseminating digital A/V learning resources and launched its online music and video collections
- Co-led University-wide initiatives on a) Learning and Content Management System solutions, b) educational benefits of Audience Response Systems, & c) Blogging solutions as learning tools
- Pioneered hybrid undergraduate and graduate courses for the School of Music

**University of California, Los Angeles, CA****1998-2003***Research Associate; Lecturer; Post-Doctoral Fellow*

- Published highly-cited peer-reviewed studies on psychoacoustics and auditory science
- Designed and taught multimedia-rich hybrid courses (Office of Instructional Development)
- Digitally restored/mastered fieldwork and commercial recordings for archiving and public release (Ethnomusicology)

**TEACHING / PEER REVIEWING / MEMBERSHIPS****Courses** [Sample syllabi at <http://acousticslab.org/courses.htm>]

- Psychoacoustics
- Aesthetics of the Motion Picture Soundtrack
- Basic Audio Systems
- Introduction to Acoustical and Cognitive Aspects of Music Composition and Performance
- Film Music's Role in Meaning Construction within the Cinematic Experience (2007 Blackboard Greenhouse Award Finalist)
- Recent Trends in Music Education Research (First online course for the Graduate program in Music Education; DePaul University)
- Introduction to Qualitative and Quantitative Research Methods
- Cognitive Psychology of Music
- Musical Acoustics
- Teaching Ethnomusicology with Technology: Digital multimedia
- Field & Lab Methods: Introduction to technologies for fieldwork in Ethnomusicology

**Peer Reviewing**

- Arts Education Policy Review
- Oxford University Press
- Continuum
- Journal of the Acoustical Society of America
- Computer Music Journal
- Empirical Musicology Review
- Journal of Comparative Physiology A
- Journal of Mathematics & Music
- Systems, A Journal of the Multidisciplinary Digital Publishing Institute
- MERLOT (Multimedia Educational Resource for Learning and Online Teaching)
- Quality Matters ®
- Ministry of Education, Greece
- Hawaii International Conference on the Arts and Humanities

**Academic/Professional Memberships**

- Acoustical Society of America
- Audio Engineering Society
- Society for Music Perception and Cognition
- Society for Ethnomusicology
- College Music Society
- MERLOT (Music Editorial Team)
- Quality Matters (Certified Course Reviewer)

## PROFESSIONAL & CREATIVE PROJECT HIGHLIGHTS

### **Project Management / Event Planning / Community Relations (2004-Present)**

LA Philharmonic / KAABOO Del Mar, LLC / Columbia College Chicago / DePaul University

- Community engagement, education, and buy-in (*Hollywood Bowl / KAABOO Music Experience*)
- Short-term residencies for creative, industry, and academic leaders in sound/music (e.g. *Peter Eldridge; Leslie-Ann Jones; William Hartman; Eddie Kramer; Phil Ramone; John Storyk*)
- Large-scale multimedia performance events bringing together multiple academic units and external stakeholders (e.g. *Fujitsu Ten LTD; Fulcrum Point New Music Project*)
- Government, Academic, and Industry workshops/symposia (e.g. *Audio Engineering Society; Meyer Sound Laboratories, Inc.; National Highway Institute*)
- Internet2 Consortium: teaching and performance events linking DePaul University to institutions worldwide (e.g. *Sociedad Artística Tecnológico, Mexico; National Arts Center, Ottawa, Canada*)
- Evaluation of educational programs (e.g. External Evaluation Committee Head; *Technological Institute of Epirus, Ministry of Education, Greece – Harold Washington College, Chicago, IL*)

### **Digital Sound Restoration and Mastering (1998-2003) University of California, Los Angeles**

- T. Rice's *The Music of Bulgaria: Experiencing Music, Expressing Culture*; Book CD (2003)
- C-T Seck's *West African Music Meets Jazz* - CD, Vol. 2 of UCLA Artist Series (2002)
- Apsara Media's *Sidi Sufis: African Indian Mystics of Gujarat* - CD (2002)
- Rounder Records' *Sacred Music of the Moroccan Jews* - CD (2000)
- Garland Encyclopedia's volume on *Europe*; Book CD (2000)
- H. Rees's *Echoes of History: Naxi Music in Modern China*; Book CD (2000)
- Portions of the reel-to-reel collections at UCLA's Ethnomusicology Archive (1998-2000)

### **Music Composition / Production / Sound Design (1992-1995) London, England**

- **BBC Radio 3 / London Greek Radio / London Greek Theater Company (1994-95)**  
Designer, engineer and producer of theatre projects for radio programming and the stage; recipient of UK's 1994 National Training Award
- **London Chinese Orchestra / Gateway Studios (1993-94)**  
Musical director: Composed, arranged and conducted the original score for the Orchestra's 1994 London tour; funded by the 1993 London Arts Board Award for Original Cross-Cultural Contribution in the Arts; portions were broadcast on *BBC TV Channel 2*; managed auditions, hiring, rehearsals, venue bookings, promotion, live performances, and recordings
- **English National Ballet (1992)**  
Musical director: Composed, arranged and produced the original score for the company's *Nutcracker Ball*, celebrating the centennial of Tchaikovsky's *Nutcracker*; Princess of Wales Honorary Award; managed auditions, hiring, rehearsals, recordings, and live performance

## EDUCATION

### **Post-Doctoral Certificate in Auditory Science - University of California, Los Angeles**

Specialization in inner ear function. Multiple publications/presentations

### **Ph.D. Ethnomusicology / Systematic Musicology - University of California, Los Angeles**

Specialization in Acoustics, Cognition, & Aesthetics. *Thesis*: "Perceptual and Physical Properties of Amplitude Fluctuation and their Musical Significance"

### **M.A. Ethnomusicology / Systematic Musicology - University of California, Los Angeles**

Specialization in Acoustics, Cognition, & Aesthetics. *Thesis*: "Beats, the Difference Tone, and the Perception of the Missing Fundamental"

### **B.A. Composition / Music Technology - Kingston University, Surrey, England**

*Thesis*: "The Nutcracker Ball" - Centennial of Tchaikovsky's *Nutcracker*; English National Ballet

### **Electrical Engineering - National Polytechnic of Athens, Greece**

Courses in Physics and Digital Systems of Communication

## AWARDS / HONORS / FEATURES

[Noise Control: Dialing In California's KAABOO Festival](#); **Live Sound International** (09/2018)

[Career of the Month feature](#); **The Science Teacher Magazine** (2016)

October 2016 issue [http://www.nsta.org/store/product\\_detail.aspx?id=10.2505/4/tst16\\_083\\_07\\_62](http://www.nsta.org/store/product_detail.aspx?id=10.2505/4/tst16_083_07_62)

**Faculty Feature in Print and Electronic Promotional Campaign** (2014-15)

Columbia College Chicago, Chicago, IL – Academic Affairs; Strategic Marketing & Communications

**Faculty/Staff Recognition Awards** (2006-09)

DePaul University, Chicago, IL - Teaching and Learning Resources

**Peer Reviewer Extraordinaire** (2008)

MERLOT International Conference '08, Minneapolis, MN

**Blackboard Greenhouse Exemplary Course Award Finalist** (2007)

National recognition of excellence in course design with over 100 online, hybrid, or web-enhanced Blackboard courses competing annually

**Ph.D. Processional Marshal** (2002)

University of California, Los Angeles, CA - Doctoral Hooding Ceremony

**Best Student Paper Award in Musical Acoustics** (2001)

142<sup>nd</sup> meeting of the Acoustical Society of America, Ft. Lauderdale, FL

**Dissertation Year Fellowship** (2000-01)

University of California, Los Angeles, CA - Graduate Division

**Graduate Student Profile** (2000)

University of California, Los Angeles, CA - Graduate Quarterly, fall 2000 issue

**Annual Research Fellowship, 1999-2000 / Summer Research Fellowship** (1999)

University of California, Los Angeles CA - Graduate Division

**Gallery of Acoustics, First Prize** (1999)

Acoustical Society of America - Interdisciplinary Technical Group on Signal Processing in Acoustics - 138th meeting of the Acoustical Society of America, Columbus, OH

**Ethnomusicology Department Fellowship** (1995-96)

University of California, Los Angeles, CA

**National Training Award (N.T.A.), England** (1994)

London winner of the *N.T.A. for Individual Achievement* - Award offered annually to recent college graduates, recognizing a significant achievement in business and the arts

**London Arts Board Award (L.A.B.), England** (1993)

*L.A.B. Award for Original Cross-Cultural Contributions in the Arts* (London Chinese Orchestra)

**English National Ballet & HRH Princess of Wales, Honorary Award** (1992)

Special honor recognizing my compositions/production for the centennial of Tchaikovsky's *Nutcracker*

## LANGUAGES / COMPUTER SKILLS / CERTIFICATIONS

**Greek:** Fluent - **German & French:** Intermediate - **Italian & Spanish:** Beginner

**Web Design / Publishing** (Dreamweaver, FrontPage, HTML, JavaScript, Microsoft Office)

**Mathematics / Programming** (Statistica, MATLAB, Visual Basic)

**Digital Sound** (Sound Forge, Audacity, RealProducer, Pro Tools)

**Digital Image & Video** (Photoshop, Illustrator, Windows Movie Maker, Media 100, Premier)

**L-Acoustics Certification, 2017:** Variable Curvature Line Source; KARA System

**Audinate Certification, 2017:** Dante, Level 1

## RESEARCH

- Sound Perception & Cognition / Psychoacoustics / Hearing / Acoustics
- Film Music Theory & Aesthetics / Crossmodal Perception
- Musical Meaning and Emotion / Cross-Cultural Experimental Aesthetics
- Instructional Design / Assessment-Driven Collaborative Learning

**PUBLICATIONS**

Reprints: <http://acousticslab.org/vitae.htm#pub> Impact: <http://acousticslab.org/papers/WhoCitesMe.pdf>

**Vassilakis P.N. (2013).** Book Review: “*The Psychology of Music in Multimedia*,” edited by Siu-Lan Tan, A.J. Cohen, S.D. Lipscomb, and R.A. Kendall. Oxford, UK: Oxford University Press, 2013. In *Psychomusicology: Music, Mind, and Brain*, 23(3): 196-199.

**Vassilakis P.N. and Kendall, R.A. (2010).** “Psychoacoustic and cognitive aspects of auditory roughness: definitions, models, and applications,” in *Proceedings of Human Vision and Electronic Imaging XV 7527: 75270 O1-7*, B.E. Rogowitz and T.N. Pappas, editors. SPIE: Bellingham, Washington & IS&T: Springfield, Virginia.

**Vassilakis P.N. (2009).** “Assessment-Driven Collaborative Learning,” *Symposium*, Journal of the College Music Society, Glenn Stanley, editor, 49/50: 207-216.  
[http://symposium.music.org/index.php?option=com\\_k2&view=item&id=9129:assessment-driven-collaborative-learning&Itemid=146](http://symposium.music.org/index.php?option=com_k2&view=item&id=9129:assessment-driven-collaborative-learning&Itemid=146)

**Vassilakis, P.N. and Fitz, K. (2008).** *SRA 2.0: A Web-based Research Tool for Spectral and Roughness Analysis of Sound Signals*. Supported by a Northwest Academic Computing Consortium grant to J. Middleton, Eastern Washington University.  
<http://musicalgorithms.ewu.edu/algorithms/roughness.html>

**Simmons, D.D., Meenderink, S.W.F., and Vassilakis, P.N. (2006).** “Anatomy, physiology, and function of auditory end-organs in the frog inner ear,” in *Hearing and Sound Communication in Amphibians*, P.M. Narins, A.S. Feng, R.R. Fay, and A.N. Popper, editors, pp. 184-220. Vol. 28 in the series, “*Springer Handbook of Auditory Research*,” R.R. Fay, and A.N. Popper, editors. New York, NY: Springer.

**Alves, W. and Vassilakis, P.N. (2006).** “Active listening tools - Online supplement,” in *Music of the Peoples of the World*. Belmont, CA: Wadsworth / Thomson Learning.  
[http://music.wadsworth.com/alves\\_1e](http://music.wadsworth.com/alves_1e)

**Vassilakis, P.N. (2005a).** “Auditory roughness as means of musical expression,” *Selected Reports in Ethnomusicology* 12: 119-144.

**Vassilakis, P.N. (2005b).** “Organizing and recognizing musical tension/release patterns may be culture dependent,” *AIP, Press Room* <http://acoustics.org/pressroom/httpdocs/149th/Vassilakis.html>.

**Vassilakis, P.N., Meenderink, S.W.F., and Narins, P.M. (2004).** “Distortion product otoacoustic emissions provide clues to hearing mechanisms in the frog ear,” *J. Acoust. Soc. Am.* 116(6): 3713-3726.

**Giorgoudes, P. and Vassilakis, P.N. (2004).** *Cyprus Music Network: Online digital music archive of Cypriot folk music*. Nicosia: Intercollege. Project funded by the *Cyprus Research Promotion Foundation*. <http://www.cmn.intercollege.ac.cy>

**Vassilakis, P.N. (2002).** *Music of the Near East: Online teaching and research tool showcasing UCLA's Near East music ensemble*. Los Angeles, CA: University of California, Los Angeles. Images, audio/video examples, and text providing historical, ethnographic, musicological, and organological information. Project supported by the *Department of Ethnomusicology, UCLA*.  
<http://acousticslab.org/world/Ensembles/NearEast/NearEast.htm>

**Vassilakis, P.N. (2001).** *Perceptual and Physical Properties of Amplitude Fluctuation and their Musical Significance*. Doctoral Dissertation. Los Angeles, CA: University of California, Los Angeles.

**Vassilakis, P.N. (1998).** "A single model explaining the first and second pitch-shift effects as alternative manifestations of a single phenomenon," *Proceedings of the 5<sup>th</sup> ICMPC, Music Mind and Science*: 107-114. Seoul, Korea: Seoul National University.

**Vassilakis, P.N. (1997).** *Beats, the Difference tone, and the Perception of the Missing Fundamental*. Master's Thesis. Los Angeles, CA: University of California, Los Angeles.

## SELECT LECTURES

### UCSD School of Music; 2018

"From La Roux and The Pretenders to Chinese Opera and Bosnian singing. A Psychoacoustics joyride on the perceptual, audio mixing, and contextual correlates of sound quality"

### UCSD School of Music; 2018

#### UCLA School of Music; Ethnomusicology: Nazir Ali Jairazbhoy Colloquium Series; 2016

"Impact of digital technologies on the creation, distribution, perception, and evaluation of sound and media arts. Who benefits?"

### Audio Engineering Society (AES) Chicago Chapter; 2011

#### Engineering and Recording Society of Chicago (EARS); 2011

"Perceptual implications of data compressed audio."

### University of Chicago, Graduate Program in Cognitive Psychology / Music Cognition, "The Perception and Understanding of Music" Colloquia Series; 2011

#### Northwestern University, Electronic Engineering and Computer Science Department, McCormick School of Engineering and Applied Science; 2009

"Psychoacoustic and cognitive aspects of auditory roughness: definitions, models, and applications."

### Stanford University, Center for Computer Research in Music and Acoustics (CCRMA); 2008

"Culture-dependent emotional reactions to music: Auditory roughness, cultural background, and musical tension-release judgments."

### Acoustical Society of America, Los Angeles Chapter; 2002

"Three-dimensional sound signals and their relevance to wave energy quantities and sound interference products."

## INVITED CONFERENCE ABSTRACTS & PROCEEDINGS

**Vassilakis, P.N. (2012).** "Differences in instrument construction and performance practices among musical traditions reveal and guide different aesthetic attitudes towards timbre," *J. Acoust. Soc. Am.* 131(4/2): 3330.

**Kendall, R.A. and Vassilakis, P.N. (2010).** "Perception and acoustical analyses of traditionally orchestrated musical structures versus non-traditional counterparts," *J. Acoust. Soc. Am.* 128(4/2): 2344. Special session, *Musical Acoustics: Analysis, Synthesis, and Perception of Musical Sounds II*.

**Vassilakis, P.N. (2007a).** "Interdisciplinary challenges and potential in film-music course design," *Proceedings of the 8th Conference of the Society for Music Perception and Cognition*: 63-64. C. Beckett and M. Hall, editors. Montreal, Canada: Concordia University. Symposium, *Music in multimedia: Theoretical, empirical, and pedagogical perspectives*.

**Vassilakis, P.N. (2007b).** "Representing sound energy, phase, and interference using three-dimensional signals," *J. Acoust. Soc. Am.* 121(5/2): 3098. Special session, *Speech Communication: Frontiers of Spectrum Analysis with Speech Applications*.

## CONFERENCE ABSTRACTS & PROCEEDINGS

- Vassilakis, P.N. and Davis, A. (2017).** "Music to some, noise to others; reducing outdoor music festivals' sonic impact on surrounding communities. Case study: KAABOO 2016," *J. Acoust. Soc. Am.* 141(5/2): 3622; *Acoustics 17*, 173<sup>rd</sup> meeting of ASA, Boston, MA.
- Guzman, S., Kanters, S.B., and Vassilakis, P.N. (2013).** "Utilizing effective media demonstrations and exercises on the perception of sound," *Proceedings of the 50<sup>th</sup> International Conference of the Audio Engineering Society: Audio Education*, Murfreesboro, TN, July 25-27, 2013.
- Vassilakis, P.N. (2012).** "Curricular, resource, administrative, and collaborative components of launching a new academic program," *Proceedings of the 10th Annual HICE (Hawai'i International Conference on Education)*. CD-ROM (ISSN #1541-5899), Honolulu, HI. <http://www.hiceducation.org>
- Kendall, R.A. and Vassilakis, P.N. (2011).** "Blend, identification, and similarity of differentially orchestrated wind triads correlated with acoustical analyses of spectral distribution and roughness," *10th Conference of the Society for Music Perception and Cognition*, Rochester, New York: Eastman School of Music, University of Rochester.
- Vassilakis, P.N. (2010).** "Facilitating effective online learning: Teaching faculty how to teach online," *Proceedings of the 8th Annual HICE (Hawai'i International Conference on Education)*. CD-ROM (ISSN #1541-5899), Honolulu, HI. <http://www.hiceducation.org>
- Vassilakis, P.N. (2009).** "Assessment-driven collaborative learning: Case study of two online music courses," *Proceedings of the 7<sup>th</sup> Annual HICAH (Hawai'i International Conference on Arts and Humanities)*. CD-ROM (ISSN #1541-5899), Honolulu, HI. <http://www.hichumanities.org>
- Vassilakis, P.N. and Kendall, R.A. (2008a).** "Auditory roughness profiles and musical tension/release patterns in a Bosnian *ganga* song," *J. Acoust. Soc. Am.* 124(4/2): 2448.
- Vassilakis, P.N. (2008b).** "Acoustic differences in instrument construction and performance practices among musical traditions reveal and guide different aesthetic attitudes towards timbre" *Proceedings of the 53<sup>rd</sup> SEM (Society for Ethnomusicology)*: 123. Wesleyan University, Middletown, CT.
- Vassilakis, P.N. and Kendall, R.A. (2008b).** "Two case studies of culture-dependent emotional reactions to music: Middle-Eastern *mijwiz* pieces and Bosnian *ganga* singing," *Proceedings of the 20<sup>th</sup> biennial meeting of IAEA (International Association of Experimental Aesthetics)*: 124. Chicago, IL.
- Vassilakis, P.N. and Kendall, R.A. (2007).** "Acoustical, perceptual, and cognitive aspects of *ganga* singing: Culture dependent emotional reactions to a *ganga* song." Paper presented at the *52<sup>nd</sup> SEM Conference (Pre-conference Symposium on Cognitive Ethnomusicology)*. Columbus, OH.
- Kendall, R.A. and Vassilakis, P.N. (2007).** "Interactions of timbre with consonance, dissonance, and roughness in multitimbral triads," *Proceedings of the 8th Conference of the Society for Music Perception and Cognition*: 30-31. C. Beckett and M. Hall, editors. Montreal, Canada: Concordia University.
- Vassilakis, P.N. (2007c).** "Assessment- and multimedia-driven course design that aims at collaborative learning." Paper presented at the *50<sup>th</sup> National Conference of the College Music Society*, Salt Lake City.
- Vassilakis, P.N. (2007d).** "SRA: A web-based research tool for spectral and roughness analysis of sound signals," *Proceedings of the 4th Sound and Music Computing (SMC) Conference*: 319-325. C. Spyridis, A. Georgaki, G. Kouroupetroglou, and C. Anagnostopoulou, editors. Lefkada, Greece: National Kapodistrian University of Athens.

- Vassilakis, P.N. (2007e).** "SRA: An online research tool for sound signal analysis." *Presented at the 7th MERLOT International Conference (MIC), 2007, New Orleans, LA.* [<http://conference.merlot.org/2007/> - Thu. 8/9/07]
- Kendall, R.A. and Vassilakis, P.N. (2006).** "Perceptual acoustics of consonance and dissonance in multitimbral triads," *J. Acoust. Soc. Am.* 120(5/2): 3276.
- Vassilakis, P.N. (2006a).** "Music as a means for modeling the human experience of time," *Proceedings of the 4th Annual HICAH (Hawai'i International Conference on Arts and Humanities).* CD-ROM (ISSN #1541-5899), Honolulu, HI. [ <http://www.hichumanities.org> ]
- Vassilakis, P.N. (2006b).** "SRA: An online tool for Spectral and Roughness Analysis of sound signals," *J. Acoust. Soc. Am.* 120(5/2): 3277.
- Vassilakis, P.N. (2006c).** "Engaging students with multimedia course materials and assessments." *10th Annual Faculty Conference on Teaching, Learning, and Technology.* Chicago, IL: DePaul University.
- Vassilakis, P.N. and Fitz, K. (2006).** "SRA: An online tool for Spectral and Roughness Analysis of sound signals," *Proceedings of the 9th ICMPC:* 486. M. Baroni, A. R. Addressi, R. Caterina, and M. Costa, editors. Bologna: Bononia University Press.
- Vassilakis, P.N. and Kendall, R.A. (2006).** "Musical tension/release patterns and auditory roughness profiles in an improvisation on the Middle-Eastern mijwiz," *Proceedings of the 9th ICMPC:* 361. M. Baroni, A. R. Addressi, R. Caterina, and M. Costa, editors. Bologna: Bononia University Press.
- Vassilakis, P.N., Kendall, R.A., and Racy, A.J. (2006).** "The worlds of music: culture-dependent emotional reactions to an improvisation on the *mijwiz*," *Proceedings of the 51st SEM Conference:* 197. University of Hawai'i at Manoa.
- Vassilakis P.N. and Moore J. (2006).** "Using multimedia instructional materials and frequent assessments to achieve learning." Paper presented at the *4th Annual SLATE Conference* (Supporting Learning and Technology in Education). Chicago, IL: University of Chicago.
- Vassilakis, P.N. (2005a).** "An improvisation on the Middle-Eastern mijwiz; auditory roughness profiles and tension/release patterns," *J. Acoust. Soc. Am.* 117(4/2): 2476.
- Vassilakis, P.N. (2005b).** "Art as a mode of knowing and a model for action," *Proceedings of the 3rd Annual HICAH.* CD-ROM (ISSN #1541-5899), Honolulu, HI. [ <http://www.hichumanities.org> ]
- Vassilakis, P.N. (2004a).** "Instructional design in online environments: Challenges and possibilities." Paper presented at the *2nd Annual SLATE Conference.* Chicago, IL: University of Chicago.
- Vassilakis, P.N. (2004b).** "Dichotic beats: Perception of sound interference versus detection of sound-source motion," *Proceedings of the 8th ICMPC.* R. Ashley and S. Lipscomb, editors (CD-ROM). Evanston, IL: Northwestern University.
- Vassilakis, P.N. (2004c).** "Towards a phenomenology of film music," *Proceedings of the 2nd Annual HICAH.* CD-ROM (ISSN #1541-5899), Honolulu, HI. [ <http://www.hichumanities.org> ]
- Vassilakis, P.N. (2003).** "Three-dimensional sound signals and their relevance to wave energy quantities and sound interference products," *J. Acoust. Soc. Am.* 114(4/2): 2350.
- Vassilakis, P.N. and Narins, P.M. (2003).** "Evoked otoacoustic emissions provide clues to hearing mechanisms in the frog," *J. Acoust. Soc. Am.* 114(4/2): 2414. [Also presented at the 33rd annual meeting of the *Society for Neuroscience*, New Orleans, LA.]
- Vassilakis, P.N. (2002).** "Dichotic sound interference products, sound localization cues, and wave interaction at a neural level," *J. Acoust. Soc. Am.* 112(5/2): 2299.



- Vassilakis, P.N. (2001).** "Auditory roughness estimation of complex spectra - roughness degrees and dissonance ratings of harmonic intervals revisited," *J. Acoust. Soc. Am.* 110(5/2): 2356.
- Vassilakis, P.N. (2000a).** "Amplitude modulation depth versus degree of amplitude fluctuation: implementation error, adjustment and implications," *J. Acoust. Soc. Am.* 108(5/2): 2597.
- Vassilakis, P.N. (2000b).** "Auditory roughness estimation of complex spectra," *Proceedings of the 6<sup>th</sup> ICMPC*. C. Woods, G. Luck, R. Brochard, F. Seddon, and J. A. Sloboda, editors (CD-ROM). Keele, England: Keele University.
- Vassilakis, P.N. (1999).** "Chords as spectra, harmony as timbre," *J. Acoust. Soc. Am.* 106(4/2): 2286 (supported by UCLA's Graduate Division).
- Vassilakis, P.N. (1998).** "The first pitch-shift effect as a Doppler effect: a simple physical explanation to a complex perceptual phenomenon," *J. Acoust. Soc. Am.* 104(3/2): 1799.
- Vassilakis, P.N. (1997).** "First and second pitch-shift effects as alternative manifestations of a single phenomenon: introduction," *J. Acoust. Soc. Am.* 102(5/2): 3186.